

IT'S ONLY ROCK'N'ROLL

MAY '78
Vol. 1, No. 2

BENEFITING
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AUSTIN-HOUSTON



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Beach Boys Permanent Wave Not New Wave

The Beach Boys mean summer fun. You could be stranded in Middle America, USA, a thousand miles from a sandy beach, but if a Beach Boys song came on the radio, you could be mentally and musically transported to a sunny California beach.

The Beach Boys sold out Austin's 15,000-seat "Super Drum" arena weeks before the April 19 event. Tickets were worth a gold brick or two John Denver tickets.

Celebration, Mike Love's new group featuring jazz musicians, Charles Lloyd and Ron Altbach, along with The Hornettes brass section, opened the show playing instrumental versions of Beach Boys songs.

Crowd Rides Sound Waves

The Beach Boys took the stage to screams of recognition. With Brian Wilson on bass, they took the crowd "Surfin' USA". The audience, which ranged from ages 14 to 34, rode the sound wave of high harmonies and good-time rock'n'roll music all night long.

The 18 year old group ran through most of their eternal standards: "Sloop John B", "Little Deuce Coupe", "Be True To Your School", a Brian-led "In My Room", and "Surfer Girl", which had the audience swaying gently to the mellower tunes.



BEACH BOYS (L-R) MIKE LOVE, AL JARDINE, BRIAN DENNIS AND CARL WILSON.

They also played two new songs from their "Almost Summer" soundtrack. But the crowd didn't really come alive until lead guitarist, Carl Wilson, sang "Help Me Rhonda" which had everyone dancing in the aisles. "Surfin' USA" only added to the frenzy.

INSIDE THIS ISSUE!

LOU REED • ART GARFUNKEL

FILM REVIEWS • HOT WAX

BOWIE • AND MORE

Brian's Back

The pace of the concert was slowed down again with Carl's rendering of "God Only Knows" and "Wouldn't It Be Nice". Lead singer, Mike Love, led the group's last number "I Get Around" which had Brian really rocking out, as he had been all evening. Although he wasn't exactly in voice, it was good to see him having fun again.

After a brief pause, Dennis Wilson (the group's drummer) came out alone and told the standing, cheering crowd, "It's very difficult to show people how we feel. If you were up here you'd understand. It makes us feel really good. God bless."

Then, although he was hoarse, he sang "You Are So Beautiful" to piano accompaniment.

Fun, Fun, Fun

The rest of the Beach Boys and company retook the stage and performed an extended version of "Good Vibrations", their biggest hit, backed with "Barbara Ann" which had the 15,000 rockin' and a-reelin'. "Fun, Fun, Fun" ended the encore set and sent everyone home with a smile on his face and a dream in his heart.

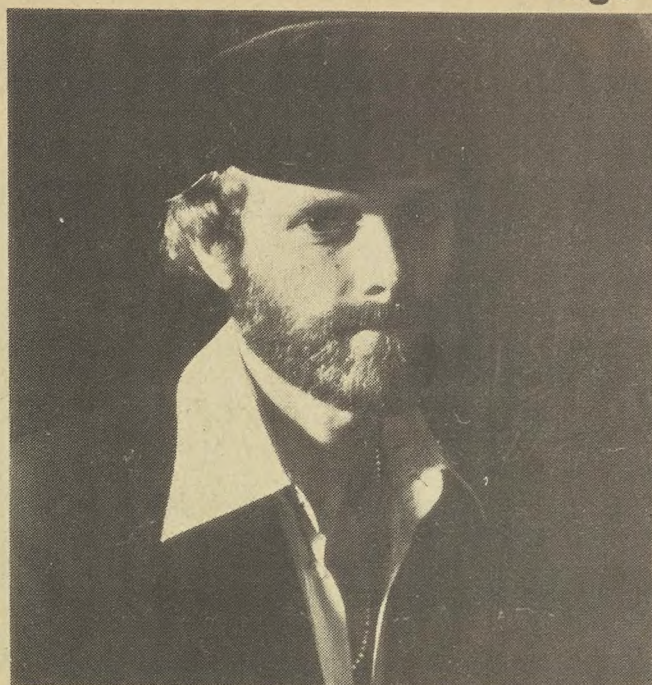
Mike Loves' Good Vibrations

Mike Love, spokesman for The Beach Boys, was at Austin's Driskill Hotel for a pre-concert dinner. The dinner was catered by Transcendental Meditation students. Love, himself, has practiced TM for ten years, since The Beach Boys met the Maharishi Mahesh Yogi in December, 1967. He and group member Al Jardine are teachers and all The Beach Boys meditate. Love said that his belief in the powers of TM has kept the group together for the last half of their 18-year career.

We asked Love why The Beach Boys would play Austin, Dallas, Youston, even Lubbock, but not San Antonio? He told us, "We played San Antonio once early in our career, about 1965, I think. We didn't have much of a turn-out. So we haven't played it since. We may include it on our next tour though."

New Album

The Beach Boys have a new album due out soon. "It's tentatively titled "Winds of Change". It'll be somewhat



MIKE LOVE - S.A. MAYBE NEXT TIME.

different from other Beach Boy albums, Love said. "We use some jazz musicians like Charles Lloyd, who is in Celebration, my newly sponsored group. There's some orchestration as well. Brian's written quite a bit of it along with Al and myself. Al is doing a solo album and Dennis is doing his second one. All the members are planning solo efforts and projects, but the group isn't breaking up. We're forming our own record label called, for the moment, California Records. We'll produce records for Charles Lloyd and others. We'll distribute it ourselves in order to have more control."

Almost Summer

"The soundtrack to "Almost Summer" is our first. Now it's the big time. Movie scores. Al, Brian and I worked closely with Charles (Lloyd) and Ron Altbach. I think the film's very good too, especially the acting."

New Wave?

We asked Love who he felt was doing any important work from the New Wave, if anybody. "I don't know about the new wave groups at all. I just don't listen to any modern, progressive rock'n'roll. I listen to us and concentrate on our music-style."

The Beach Boys have been together for 18 years playing their positive style of rock'n'roll. They continue to sell-out their concerts and continue to win new fans as the years roll by.

Concerts Coming Your Way

AUSTIN

- 4-30-Outlaws/Jay Boy Adams/Stanky Brown/Mun. Aud.
 5-13-Bob Marley/Imperials/Paramount
 5-16-Stanley Clarke/John McLaughlin/Paramount
 5-21-George Duke/Paramount
 5-23-Elvis Costello/Mink DeVille/Nick Lowe/Mun. Aud.
 5-26-Paul Winter Consort/Armadillo
 5-6--John Denver/Special Events Center

DALLAS/FT. WORTH

- 4-30-Bob Weir/Rusty Wier/Panther Hall
 5-5--John Denver/TCCC Arena*
 5-12-Bob Marley/Imperials/TCCC Arena
 5-18-Stanley Clarke/John McLaughlin/DCCC**
 5-19-Bootsy's Rubber Band/TCCC Arena
 5-18&19-Kool Jazz Festival/TCCC Arena
 6-10-Andrew Gold
 *Tarrant County Convention Center
 **Dallas County Convention Center

HOUSTON

- 4-30-Jimmy Spheeris/Texas Opry House
 5-1--Outlaws/ Music Hall
 5-5--Al Green/Manhattans/Hofheinz
 5-11-Bob Marley/Imperials/Music Hall
 5-14-Roy Ayers/Walter Jackson/Music Hall
 5-24-Elvis Costello/Music Hall

KERRVILLE

- 5-25-29-Kerrville Folk Festival

SAN ANTONIO

- 4-28-Rufus/Heat Wave
 4-29-Mahogany Rush/Judas Priest/Godz

'Musicians Classifieds'

Musicians!! If you need members to form a band, if you want to join a band, or if you already have a band and want club owners to know about it, this classified section is for you. And it's free. We also have a classified section for anyone to advertise services or items for sale at the cost of ten cents a word.

IT'S ONLY ROCK 'N' ROLL



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New Wave Artists Save Rock

by Ron Young

Until a couple of years ago rock 'n' roll was in a death throes. However, with the coming of the New Wave bands (which some still categorize only as Punk) new faces, new names, new blood and new life was injected into the lethargic '70s music scene. Armed with aggressive energy, simpler creativity and imagination, a danceable beat (not disco) and a loathing for the overpaid, over-produced and overly technical groups controlling the state of the art, the New Wavers set out to stand the music world on its brass ear.

With the aid of some small record labels such as Stiff, Sire and Berserkely among others, the New Wave bands (mostly from England and New York) reached many an ear. However, it was mainly the ones whose attention had already been captured that they won over. The New Wavers didn't want to destroy the musical structure so much as they wanted to shake it up a bit by integrating and cutting out the fat in order to make rock a lean, viable force once more.

"Those new groups all sound alike and look alike. No melodies and they can't play their instruments!" Remember those words? They were once said about now-looked-upon rock 'n' roll heroes and others in a former new wave of bands: The Beatles, Stones, Kinks, The Who, Van Morrison & Them, The Animals et al. With that particular New Wave it took the British to clear our heads and rid the airwaves of pap like Frankie Avalon, The Four Freshmen, Nancy Sinatra and others of that neuter-music era, by throwing Chuck Berry, Elvis, The Everly Brothers, Motown and the Blues back in our faces. Sure there were plenty of groups back then of little or no importance, and with no staying power: Merseybeats, Freddy & the Dreamers, Billy J. Kramer & The Dakotas, etc. There will be some this time around too. With that I'll proceed to list most of the groups and individuals I think will be around to outlive the New Wave label and make contributions of one kind or another.

THE ENGLISH BANDS

1. Elvis Costello- Perhaps The Man who can capture the largest general

audience and become The Next Big Thing. As seminal a force in rock 'n' roll as Buddy Holly was.

2. Graham Parker & The Rumour- This matchup could become as important as Dylan with The Band. Danceable tunes wrapped around strong lyrics and clever hooks. Parker has an instantly recognizable voice propelled by one of the best groups of musicians of the '70s.

3. Nick Lowe- An old hand at rock 'n' roll who as producer, singer/songwriter, musician my become as important a directing force as Zappa or Spector.

4. The late- Sex Pistols- The anarchistic punk band who, whether or not talented, forced open the gate for the others.

5. The Jam- The Who sound of the mid-60s re-emerges with more political flavoring. Leader Paul Weller brandishes the same pop intelligence Pete Townshend once did.

6. Dr. Feelgood- These guys swore they'd make R&B important again. They could easily take over for that jet-setting over-the-hill gang known as the Stones. This ain't phoney posturing ala Bad Co. either, and even Robert Plant is a fan.

7. Boomtown Rats- This Irish band can make you sweat too. They combine technical prowess with punk anger. Akin to Mott the Hoople.

8. The Stranglers- Another technically brilliant new band whose stance is as threatening as The Doors used to be.

AMERICAN BANDS

1. Richard Hell & The Voidoids- Definitely a punk, but this guy has something to say and is the Che Guevara of the New Wave.

2. Television- Led by poet Tom Verlaine, this band has a sound and vision as unique as Lou Reed's old Velvet Underground.

3. Blondie- The Dave Clark Five fronted by a platinum blonde (Deborah Harry) who looks as good as Elke Sommer. Sticked together with a Farfisa organ sound, this

Before Rigor Mortis Sets In

band draws on mid-60s British pop and New York street savvy for its material.

4. The Ramones- Known as the premier US punk band. They make up for a lack of musical talent with their sheer energy and good humor. They've proven that a garage band can sell LPs.

5. Mink DeVille- Like Southside Johnny, Willy DeVille's band takes the good-timey R&B-based sound out of the bars and puts it onto vinyl.

6. Robert Gordon- With old veteran guitarist Link Wray he brings the killer '50s sound to the '70s.

7. Talking Heads- As unique and perhaps as important as the Beatles. Need I say more?

8. Tom Petty & The Heartbreakers- A stylized rocker whose band has a heavier and more polished sound than some. Definitely needs to be heard on your radio.

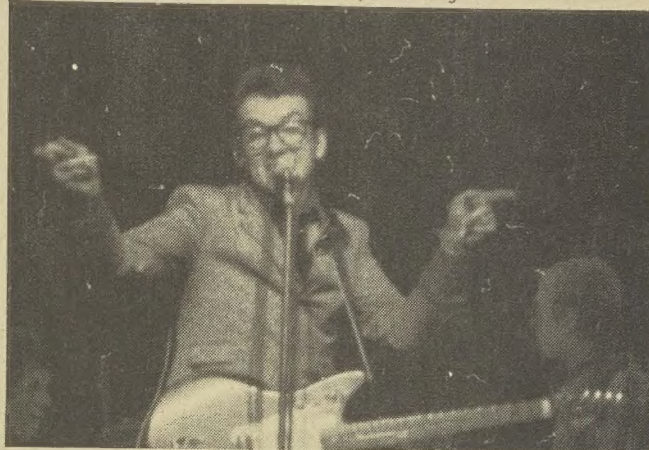
GUTLESS RADIO

In fact, all these new groups need to be heard. Chicago, Linda Ronstadt, Fleetwood Mac, Alice, Elton, Frampton, et al. need to be in the midst of these New Wavers to make their own creative fires burn brighter through competition. The airwaves will only remain stagnant without new groups. The need a chance to be heard and seen like the older groups.

The listening audience out in Radio-land isn't stupid like the programmers and owners think it is. If they'd have an open mind they'd also have an open ear, and eventually so would the listener. Talking Heads, Elvis Costello, The Ramones, et al. could and would fit easily into a playlist format alongside Led Zep, Boz, Rod, Carly and Kansas, et al. "Let 'em in" as McCartney says. The New Wave is like an idea whose time has come, and you can't stop an idea whose time has come.

If New Wave artists were heard on the radio people would get a taste of what they're like. They would probably purchase more of them in record stores; then if the albums sold enough copies promoters could bring these groups to San Antonio without fear of financial loss. Otherwise, San Antonians will always see

and hear the same groups, and SA will remain a stagnant musical city.



Elvis Costello: "Radio is in the hands of such a lot of fools tryin' to anesthetize the way that you feel./ They say you better listen to the voice of reason. They don't give you any choice, 'cause they think that it's treason. So, you better do what you were told. You better listen to the radio. Wonderful radio! Marvelous radio!"

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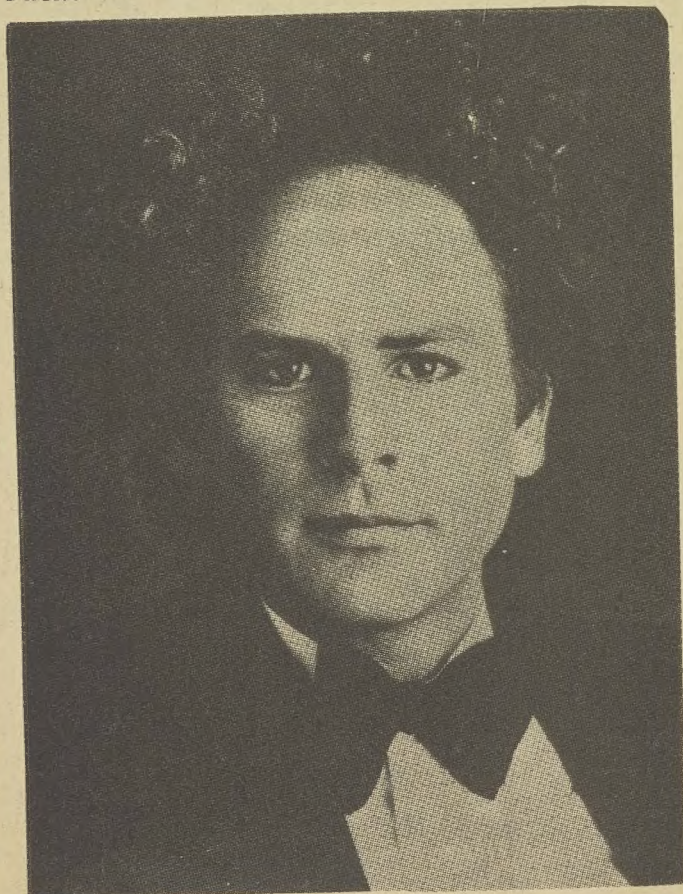
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Garfunkel Gives Audience Sound Of Silence

by Robbin Cresswell

After ten long years of waiting and mucho dinero, I flew to Dallas to attend the Art Garfunkel concert. A show which was to benefit the CHILDREN'S ARTS AND IDEAS FOUNDATION. You remember Art Garfunkel. He was the tall lanky one with blond curly hair. Used to sing harmony with a fellow named Paul Simon. Simon and Garfunkel were the intellectual troubadours of the '60s, singing about alienation, despair and what it was like to be a "rock."

I arrived at the Music Hall at Fair Park an hour before the show and had a chance to walk around in the lobby. Garfunkel's warm-up act, Dan Hill was rehearsing inside and the crowd was sipping on cocktails while waiting for the doors to open. As I wandered through the lobby, I noticed a significant difference in this concert crowd. The people were older. Unlike many other concerts I have attended where the medium age seems to be 13, the ages of these concert goers ranged from 20-35. Definitely S & G fans from way back.



The show got off to a late start. It was 8:20 when Dan Hill walked on stage in his stocking feet. Dan was accompanied only by his acoustic guitar and his piano player. Hill's songs ranged from stories about a cab driver in Atlanta to how he'd rather "starve" than be manipulated by record companies. Hill's 45 minute 10 song show was over a little passed nine.

It was now intermission and people were beginning to stretch and walk around. A man walked out on stage and picked up the microphone. Even before the man spoke, there was a hush in the crowd as if everyone knew that there was bad news. The man spoke slowly as he had the unpleasant task of telling fans that "Art won't be performing tonight. He has a sore throat and he's tried to sing but can't." A sigh of disappointment came from the audience, many of whom had paid as much as \$25 a ticket. The man on stage then began explaining the procedure for ticket refunds and added "Again Art really apologizes for the inconvenience to you this evening, and he hopes to see you again the first week in May."

Art had a case of strep throat earlier this year. A security guard that had seen Artie earlier said Garfunkel's real problem wasn't a sore throat at all but a bad case of the hiccups.

For whatever reason the show was cancelled, many people were left disappointed. Although a rescheduling of the show was talked about, after having spoken with CBS Records, Showco Inc. and the Rainbow Ticket Service, a new concert seemed unlikely.

Writers Knowledgeable of Rock and Jazz needed.
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DAVID BOWIE - THE HERO

Story and Photos by: JOE "the rogue"

With the house lights remaining on, eight musicians took the stage, the last being the chameleon man, DAVID BOWIE.

Sunday, April 9, The Houston Summit and Pace Concerts hosted The David Bowie Concert on his first tour in two years. The monumental event consisted of two sets both performed by Bowie and his band with a fifteen minute intermission.

The opening song finds David; dressed in a baggie army-green colored, high waisted, double-breasted suit made of chintz, with a bright yellow button down jersey, accompanying the band on keyboards to "Warszawa", an electronic instrumental off the LOW Lp, and being directed, complete with baton, by CARLOS ALOMAR. After resolving the song, they immediately kicked into "Heroes", the title cut from his newest work. He told the audience encouragingly, "We can be heroes, just for one day!"



David was in command, displaying confidence and singing with dramatic intensity, while obviously enjoying himself. Front and center the sound was full and balanced with the vocals remaining dis-

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tinguishable. "Heroes" was followed by "What In The World", "Be My Wife", and "Jean Genie" during which the house was flooded with bright white light from rows of floor-
esant lights overhead and back-dropping the stage. "Jean Genie" was also the only song in the first set taken from pre-DIAMOND DOGS material. During a rousing version of "Blackout", Bowie screams, "I'm under the Japanese influence and my honour's at stake!"

The Japanese consider the word "art" a verb. The art is in the action. From writing poetry and music, to acting and his current fancy, abstract expressionistic painting, Bowie's actions are art. (He even painted his own likeness from that on the HEROES album cover for the T-shirts sold at the concession stands!)

The set was broken with the instrumental "Sense Of Doubt", with Bowie again playing keyboards, followed by "Breaking Glass", "Beauty And The Beast" and concluded the first set with the crystalline pop/disco song "Fame". He then informed the audience, "We will be right back with some very old material."

"HIS SET WAS AMAZING,
IT EVEN SMELLED LIKE A STREET"

Upon returning, Bowie was dressed in white slacks, pleated in the front and ballooned-out, at least six inches, on each side, with a white button down jersey and white jacket made from the same chintz material, (which I'm told is most often used for upholstering furniture and draperies). He introduced the band members over the back-beat intro of "Five Years": CARLOS ALOMAR on rhythm guitar, DENNIS DAVIS on drums, GEORGE MURRAY on bass, making a very tight and solid rhythm section, which has remained intact with Bowie through the YOUNG AMERICANS, STATION TO STATION, LOW and HEROES albums as well as his last tour. Joining them were SIMON HOUSE of HAWKWIND on electric violin, SEAN MAYES of FUMBLE on grand piano, ROGER POWELL of UTOPIA on synthesizers, and ADRIAN BELEW of FRANK ZAPPA'S BAND on lead guitar.

They zipped through "Five Years" and practically the entire RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS album including "Moonage Daydream", "Soul Love", "Star", "Hang On To Yourself", "Ziggy

Local Rock Scene Problems Part I

by Ron Young

Is disco taking over your life? Is K.C. & The Sunshine Band really your idea of a hot band? Are San Antonians only willing to support rock bands if they're national and appear in concert halls? Why do a lot of good rock bands never make it out of their garages much less the concert circuit? Do bands have to play disco or C&W to survive? Why do rock clubs open and close in the same week?

Sam Kinsey has been on top of the local music scene for seventeen years. He's owned and operated The Student Center, which later became The Teen Canteen. The Canteen, which once supported local rock groups and gave teens a place to dance and hang out, went under last year due to a change in styles of music and peoples' attitudes. Kinsey no longer owns a club and is now just the director of The Musicians' Association, TAMA. He had this to say about the local music scene: "I've been around since the day when the only bands locally were Doug Sahm's and Danny Ezba's. The style of music today is disco, because people want to dance and rock music, I feel, has become less danceable. The concepts expressed in a lot of rock music have become more important than the beat. If people want to see a rock group they go to a concert where they can just listen. That's why disco's become popular with the dancing crowd. Local groups, if they want to play clubs at all, have to play a variety of music, from country to pop, rock to disco, and even Mexican music. Of the bands that are with my agency, the ones who are total rock are the ones who get booked the least."

I got a chance to see a "real live" rock'n'roll band at a practice session recently. They call themselves Chatterbox, and they're all dressed up but have no place to go.

Joe Pugliese, keyboardist for the band, told me, "There just aren't any places for local rockers to play in S.A.; maybe three clubs at the most, but all with stages too small for us to perform on."

Jack ("I used to read music but I forgot how") Smith, bassist for Chatterbox said, "Yeah, we need a bigger stage area to perform. Those places that force a

group into a corner are not being fair to the dancers or the bands. It's a hard decision but we've decided not to play in bars like the one that told The Skunks to pack it up, just because the help doesn't like them. There seems to be a poisonous, bad attitude toward rockers in some parts of this town." Joe chimed in, "Instead we choose to polish our act."

Opened For Sex Pistols

The only time Chatterbox has performed is when they opened for The Sex Pistols at Randy's Rodeo a few months ago. They were then known as Loose. "The crowd reaction was good. They liked our energy and thought we were different. It was a good experience to play before The Pistols," Jack said.

Chatterbox is a tightly-knit ensemble of rhythm and blues artists. They feature the dual lead guitars of Ed Wilson and Brian Miller. Wilson's style is very manic and is comparable to lead guitarists in many nationally known acts. Miller's style is more rhythm in the chopped-chord manner of Keith Richards, seasoned with rich, melodic leads. Their styles of playing are quite different but somehow compliment each other rather than conflict. The band is driven by Smith's inventive bass and his close work with the solid drumming of Steve McCloy.



LOCAL ROCKERS: CHATTER BOX



Joe adds keyboard textures to the band's hard-nosed style of rock organ and electric piano. Front man, lead vocalist, and harp player Frank Pugliese is the focal point of the group. "Frank has a strong, intense voice which he uses effectively to put across a lot of emotion," Ed said.

High Energy Group

Chatterbox is a high energy act. Frank, Ed and Jack usually supply the band with material and all of them add to the musical skeletons. Frank's presence is dramatic in performance and needs to be; a front man can sometimes make or break a band. The boys dress conducive to their stage tastes and say they will never sacrifice their early rock roots.

Chatterbox has been formed from local and out of state musicians. Jack, who has played in various groups in New Orleans, along with Ed, who broke with Sno, a rock trio rooted in southern California, joined Frank, Steve, and Joe who played together locally in a now defunct band call Riff Raff. Brian, a past acquaintance of Ed's, was added to solidify the band's sound. The group have an extensive repertoire, much of it original material. Their tunes are all solid numbers with carefully thoughtout arrangements. "Jupiter Moon", "Skid Row", Pyramid Rock" and "Your Turn to Move" are some of the originals,

Hopefully, Chatterbox will play in S.A. and surrounding areas before larger audiences. Their brand of hard-driving rock needs to be let loose.

There are probably more rock bands than you care to know about that are in just this same place. I wonder how many supporters there in this city. We, at "It's Only Rock'n'Roll," would like to hear your opinions on the situation.

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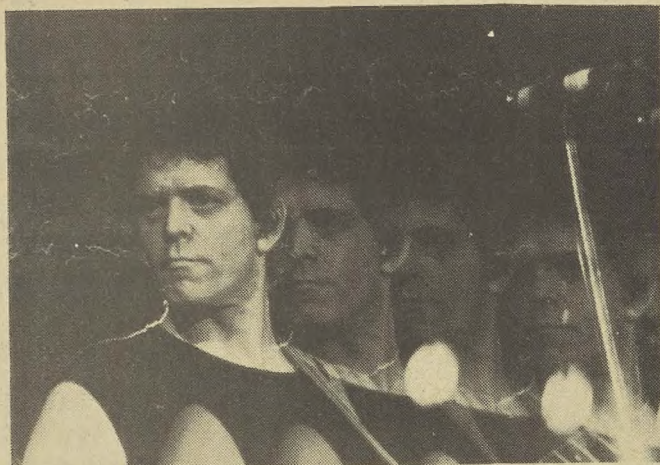
It takes a certain kind of musician to play nightclubs and never to think of money or stardom, well folks, San Antonio is full of them. Our musicians walk into clubs and bars everyday and offer their services for food or drink. I always refer to San Antonio as the dungeon of forgotten musicians. We have the greatest musicians in God's world right here in San Antonio and nobody wants to help. It's a damn shame and I'm truthfully embarrassed at the treatment musicians have received through the years. But, we the musicians have learned to accept and love ignorance and we choose to keep on doing it until we can turn some heads around. We cannot change the problems before us if we turn away from them. This is why I have refused to go back to Vegas and do shows. There's too many problems here that we need to solve together, then perhaps Vegas. But for now, folks, I need your help in getting our Texas Music Association started. We owe it to our proud state of Texas and its talent.

Austin has started a Texas Music Association and we must do likewise. Time has shown me that people who work and think in numbers get things done. Let this be the last generation of Texas musicians that goes through times of hell, hard drugs and no hope. Please call the Jalapeño offices at 736-2884 or 432-7981.

Muchas gracias Folks,

Frank Rodarte
Jalapeño

I'm Waiting For The Man



The Many Faces Of Lou Reed

by Ron Young

(To the uninitiated Lou Reed along with John Cale were cofounders of The Velvet Underground, a New York group formed in the late-60's, which developed a large cult following over the years. The Velvets, under Reed's influence, explored the darker sides of life before other groups even dared to. The band members went their separate ways in 1972. Reed went solo after the Velvets demise, still sending messages from the wild side of life. He's influenced everyone from David Bowie to Roxy Music. He's been credited/blamed for that bastard child called punk rock. Lou Reed rarely tours outside the East and April 9 was the first time he'd played Austin in nine years.)

Wednesday, March 29—"Hello, Arista Records, publicity department." "Yes, I'm Ron Young, editor for IT'S ONLY ROCK 'N' ROLL magazine from San Antonio, Texas. Lou Reed is playing Austin on April 9 and I'd like to secure backstage admittance for a brief interview, if possible." "We'll try to contact Reed's tour manager to set it up, then we'll call you back." "Sounds fine. Hope to hear from you soon."

Friday, April 7—"Hello, Arista Records, publicity department." "Yes, I'm Ron Young, editor for IT'S ONLY ROCK 'N' ROLL from San Antonio. Have you had any word about securing an interview with Lou Reed when he plays Austin April 9?" "We're still trying to reach his tour manager and we'll call you when we do." "Ok, thanks. We'll be waiting."

SUNDAY MORNING

April 9—Robbin Cresswell and Jon Herbert, our photographers, were making a last check of their equipment. I checked my tape recorder. I had my pens, pad, questions for Reed (in case of a miracle), and cotton for my ears. Pete, a friend who was driving us to Austin, handed me his copy of "Berlin" for Reed to sign. Then we climbed into a Toyota and left.

Austin Opry House—7:30—Lou Reed was sold out by Saturday and there were many disgruntled fans who had driven from San Antonio only to be turned away. Lou Reed brings out a strange mixture of people to his shows: bikers, punks, gays, curious students of life, those wanting to see a rock legend, and then the avid fans.

(8:00)—I approached the backstage guard. "Hi, I'm Ron Young with IT'S ONLY ROCK 'N' ROLL. I was hoping you'd do me a favor and give my card and a copy of our paper to someone in Lou Reed's entourage. Ask them if they can get to Reed's tour manager." "I'll try. Why don't you wait right here." He returned a moment later. "I gave it to a woman with Reed's show and she said she'd give it to the tour manager. His name is Tim Matting, I think." "Ok, thanks. I'll return after intermission. It's a pretty unruly crowd, isn't it?" "Yea, it's SRO, but you should have been here Friday and Saturday when Jerry Jeff (Walker) was here. It was twice as bad."

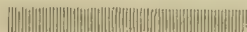
Ian Dury — Clown Prince Of New Wave

Sex and Drugs and Rock & Roll-

Ian Dury and the Blockheads were open-the show for Reed. He makes his rock and roll with English music hall humor. Most of the humor and songs center around sex. Dury's on stage character is part real and part fiction. Dressed in ragpicker's clothes, he's the front man through which the music is filtered.



'E'S DOIN' VERY WELL



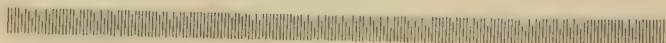
Dury's working class humor was often missed by the Opry House crowd, partly because it was geared for English pubs, and partly for his thick Cockney accent (which helps his character but not an American audience). The rock and roll was understood though, and the crowd gave Dury and his band a simi-standing ovation at the end of his set. Some of the best songs performed were the funky, near-disco "Wake Up and Make Love To Me"; The tender "Sweet Gene Vincent" with its raucous rock break; and the song which has become his anthem of sorts, "Sex and Drugs and Rock and Roll". The Blockhead played an eclectic brand of rock and put on a fine show with Ian Dury as the Clown Prince of New Wave.

(10:00)-I asked the guard, "Any word from the tour manager?" "No, but I just saw the chick I gave the message to." "You a Lou Reed fan," I asked. "Hey, I don't know how many times I've played Rock and Roll Animal."

At that moment a tall blonde female came through the backstage door. "Hey, here's the guy that's looking for the tour manager!" "Hi, Ron Young from IT'S ..." "Oh, hello. I gave your card and paper to Tim. He said if you'd wait after the show, he'd see what he could do, but it's really up to Lou." "Ok, thanks. I'll be back later."

ROCK 'N' ROLL ANIMAL

(10:30)-The crowd is getting restless. Then Reed's band walked on stage, Reed in their midst. No grand entrance. The five-piece band and two back-up female vocalist began churning up "Gimme Some Good Times" from his new LP Street Hassle. The band sounded good and loose, like they'd been together for awhile and enjoyed playing Lou Reed's style of rock and roll. Reed was feeling and looking good, even healthy. Then he started singing in that lame, world-weary voice. "Gimme, Gimme Gimme Some Good Times. Gimme, Gimme



Gimme Some Pain. Don't you know that things look ugly? To me they always look the same." The journey to the dark regions of the soul had begun.

After the first song Reed launched into a great version of "Satellite of Love" that surged and swelled. He loosened up and started boogalooing to a jam of "Leave Me Alone". Then he took the audience for a much too short "Walk On The Wild Side", and followed it with a weak rendition of "Ride Into The Sun". The pace of the show was moving almost too quickly as Reed and the band played an uptempo "I Wanna Be Black", his Black envy/White put-down song. It led to the brilliant operetta "Street Hassle" in which Reed's penchant for drama was never showcased better. No other rock performer speaks with as much knowledge about the asshole of the soul.

He played about 75 minutes then left the stage. After a ten minute standing ovation he returned to do his signature song "Sweet Jane". Lou Reed showed why he's a legend and proved he still has much to say in rock music.

"Some people like to go out dancin'
Other people gotta wark."

(12:15)-Fans, groupies, reporters, and roadies for Ian Dury's band swarmed around backstage. The guard was having a hard time of it. I waited patiently with Robbin and Jon. Some fan wandered around asking for jumper cables without much hope. Security people screamed about someone having ripped off some clothers and money from one of Dury's band members. It began to rain. The tall blonde told me, Tim, the tour manager was out in the parking lot. I braved the rain and tracked him down.

"No way, man. Lou won't see anyone. That's always our policy. No interviews at the hall." "Just a couple of quick questions. How about his autograph?" "Haven't got time. I've got to get this equipment in the truck and on its way to Omaha." "Did you get my message from Arista?" "I've been working 24 hours a day and haven't had time. Look, I could say he might give you a talk afterwards in his room but it would just be bullshit." "Yea, ok. Keep the paper. See he gets a copy, huh?" "Alright, good-bye."

I rounded up my crew and decided to head home without the story. After

all, the other press had left. Just then the manager of the Opry House came to me. "He's staying at the Sheraton Crest Inn on 1st Street. Maybe if you call in the morning he'll talk to you." "Yea, thanks, but we can't wait anymore."

LOBBY HASSLE

After some driving around we found the Sheraton. Robbin and I went in and approached the desk clerk. We explained the situation. She asked up who Lou Reed was, then told us that there wasn't a suite booked in his name. A Tim Matting there was, but no one answered. We asked if we could leave copies of our paper for Reed, then we left.

As we were going out one lobby door, Reed, his guitarist and back-up singers were coming in the other.



I stood in the lobby waiting for my man. He and his party were walking tiredly towards me. Reed looked pissed that someone had dogged him down. "Hello, Lou." "Hello,...and good-bye." When you've been nixed by Lou Reed, you feel it. Still I Sally'd forth. He was trying vainly to get room service to serve him a beer. The desk clerk told him it was house policy not to serve even beer after

1:30. Reed was understandably pissed but started towards the elevator where the others waited. I took the papers and followed.

I knew if I asked him straight out for a question or two he'd say no, so I tried it the other way. "Look, Lou, I don't want to hassle you and I've already been told by your tour manager that you didn't want to talk." "Right, man. I'm just tired." It didn't work. "Lou, will you take these papers?" "Yea, sure, man. Who are you?" "I'm the editor of this paper. Can I at least get your autograph?" "No, man. Well, ok, what's your name?" "Ron. Great show, Lou!" "Yea, thanks, man."

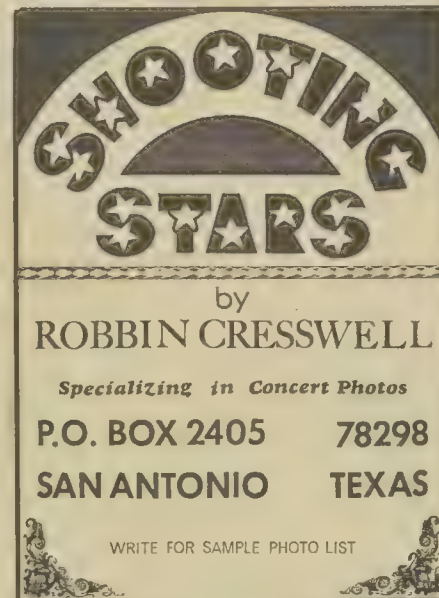
I walked back to the desk and told the girl, "That's Lou Reed." She went back to her reading. I was hoping that Reed would've punched me out so Robbin could've gotten it on film, but she was empty.

SWEET JANE

After that ordeal we drove through the rain and found a Denny's open. As we sat down we noticed Ian Dury's band having a late meal at a corner table. So, what the heck? We approached them and told them it was a fine show. They told us that Dury had gone on to New York for business reasons. Dury's bassist, Norman Watt-Roy, told us they'd been on tour with Reed since New York. They'd played the West Coast, then come to Texas and would paly the midwest before finishing up the East Coast at The Bottom Line in New York. They'd enjoyed good response everywhere and their album was "doin' very well". They'd like to play Texas again. They only wished someone would turn them on, but no one seemed to care. We told them to meet Pete, our driver, in the parking lot after the meal.

We left them a copy of the paper and when they'd finished their meal. Norman told us he was surprised by the stories on New Wave in a Texas paper. He said he like it very much. While we talked, Pete was outside giving the rest of the group a

couple of numbers, as the rain poured down. Norman left and thanked us all. When Pete returned we all sat waiting for our waitress.



(Bowie cont. from pg. 7)

evening and in comparison to the Houston show the set was exactly the same except the encore included "Rebel, Rebel", during which the audience and band jelled, somewhat. Perhaps the sound was not filling the halls as to accomodate the balcony seats with a full, powerful, well-balanced sound to move the people. But, overall the audience response in both cities was very disappointing.

At the end of his American tour, which last until May 9, Bowie and his entourage move on to England and Europe for more concert dates. In July, Bowie goes to Vienna to begin filming "VALLY", the story of Expressionist painter Egon Schiele. In November and December the tour continues to Australia, New Zealand and Japan. Previous to embarking on the U.S. leg of the tour, Bowie completed filming in Berlin, playing the leading role in a new film entitled "Just A Gigolo" which also stars Marlene Dietrich, Maria Schell, Kim Novak, Sydne Rome. The film was directed by David Hemmings and is expected for an autumn release.

In Bowie's own words, "At the moment I want to be known as a generalist, rather than as a singer, composer, actor or painter. I think that term encompasses anything I wish to do" BOWIE'S EXISTENCE IS AN ART FORM!!!

Garland Jeffreys Hits Home Run

by Ron Young

Hours before his performance at Austin's Paramount Theater Garland Jeffreys played in a softball game between personnel from KLBK radio and Zebra Records. His first time at bat Jeffreys hit a home run. It was like an omen for the nights show.

Garland Jeffreys isn't a household name. He's a singer/songwriter with a unique vision and singing style. He's been trying to make it in showbiz for quite a while now. He remains largely a cult figure, even after three solo albums. Last year his "Ghost Writer" album with its hit single "Wild In The Streets" made him more widely known, and his cult began to grow. A&M, his record label, has released "Reelin" has back-up vocals by Phoebe Snow and the single has helped push Jeffreys' album into the top of the Billboard charts. Garland Jeffreys isn't a household name -- yet.

Garland Has Audience Reelin'

Jeffreys' five-piece band was already cookin' onstage before he made his dramatic entrance. He wore a grey fedora, a long white silk scarf, grey jacket and twirled a cane. It was the Ghostwriter himself. Jeffreys opened the show with "Spanish Town: the tour de force number from his "Ghostwriter" LP. The song is a stirring tale of Spanish life and revolution. He followed it with a rocker called "Haunted House" and "Cool Down Boy" which had him strutting around the stage like the cock-o-the-walk.

"New York Skyline" a beautiful and touching ballad put a hush over the audience. Afterwards, he told the audience, "Now gimme a big, big smile". With that he took their picture. Then he launched into "Reelin" which built and burned. This reggae-ish tune featured the band's two guitarists who traded soaring leads. For a band that Jeffreys had assembled for the tour it was one of the tightest ensembles around. I matched his own talents perfectly.

Hustle For Love

Jeffreys onstage was a combination Jolson/Jagger/and James Brown. He was a ball

of energy who danced and pranced both on and off-stage. His own excitement spread like a fever throughout the crowd. He dedicated the high-charged rocker "Wild In The Streets" to Jane Fonda and Vanessa Redgrave for reasons of his own, then slid into "Keep on Tryin' off his new LP. It featured some nellow sax-work by Tim Cappella. "She Didn't Lie" from his first and third LPs was given a wonderful treatment and was followed by a reprise of "Spanish Town" in a dramatic change of pace.

Jeffreys received a standing ovation from the 3/4-filled theater and came back to perform "Scream in the Night: which he dedicated to Ian Dury and Roman Polanski. The guitar of Dave Brown screamed out in the night and Jeffreys traded him scream for scream, while the rest of the band roared. The crowd danced in the aisles.

Jeffreys received three encores and finally shuffled offstage ala Charlie Chaplin to "One Eyed Jack". He came back to say, "Texas has been very kind to me".



The One-eyed Jack runs wild on the stage.

Conversation With Garland Jeffreys

Backstage reporters and a few fans and friends, including Sterling Morrison from the old Velvet Underground, hovered around Jeffreys. Jeffreys leaned against the wall and fielded questions asked of him. "(RNR-) Why was there so long a wait between your first solo LP on Atlantic ("Garland Jeffreys") and "Wild in the Streets"? "I guess they just didn't like

Jeffreys' First Major Tour

me". (laughter) "I just couldn't find a label that was interested enough. (RNR) Do you feel that your new LP is stronger than the last effort? "It's just a different approach and way of looking at things. "Wild in the Streets" was a more angry album and had a kind of pessimism about it. The new one ("One-Eyed Jack") has an optimism about it that I like. More variety and there's some love songs on it". (RNR) is A&M trying to push you as a singles artist? "No, not really". (RNR) Are they trying to keep you a cult figure? "No, they've been very good to me. They're paying for this tour. It's my first major tour. We played the East Coast, then swung south. Then we do the West Coast". "This is my first time to play Texas. Where you from"? (RNR) San Antonio. "Oh, Gervin! They (Spurs) three and one now, huh? Yeah, my Knicks (New York Knicks basketball team) shoulda been in it. But it's Philadelphia all the way this year". (RNR) Yeah, ther're angry about last year, still. How do you feel about "Wild in the Streets" being recorded lately by a number of people? It's good for me. I feel good that someone else likes my songs enough to cover them. Bette Midler's doin' this rock'n'roll movie now and she told me she wants to do "New York Skyline" and "Wild in the Streets". (RNR) You have a voice that lends itself to any style of music. Do you have any music form you haven't tried yet that you may do on the next LP? "I've been fortunate, because my voice can do anything. I like diversity in my writing anyway. Smokey Robinson can't sing "Wild in the Streets" and Mick Jagger can't do "I May Not Be Your Kind", but I can sing both, so I feel very fortunate that I can sing any style". (RNR) During the rest of your tour are you going to be the headliner? "Yes, I can't stand doing those 45-minute sets as opening act anymore. I just can't get into the music, you know". (RNR) Is this band a permanent one for you? "I just sort of assembled it for the road. I don't really need a steady band, because I'm more of a solo artist. This group is very good and we've only been together about four weeks. They've got down the "Ghost Writer" and "One-Eyed Jack" material". Jerry Marrota, drums; Larry Hopper, guitar; and Lance

Hopper bass are all from the former group Orleans) (RNR) Do you think that David Spinozza produces you as well as you'd like? "David is very good. He and I work together closely. I could'nt produce myself. It's too much responsibility. I like his work". With that the conversation ended and so did the night.

Trivia Quizz

So... you think you know about music and musicians? Here's the chance for you to prove it and benefit from all the time your mother said you were wasting with those headphones on. Just answer the ten simple questions, send your entry to: TRIVIA, IT'S ONLY ROCK 'N' ROLL, 1043 Basse Rd. San Antonio, Tx. 78212. Then pick up a copy of our next issue to see if you're a winner. First prize is 3 regular price LPs- Runner Up is 1 regular price LP.

1. What was Steely Dan's first single?
2. Who was The Doors' bassist?
3. Who was Blind Boy Grunt?
4. What was the Beach Boys first name?
5. Who wrote Santana's "Black Magic Woman"?
6. Who's Van Morrison?
7. Who's credited with naming Led Zepplin?
8. What group did Christine McVie play in before Fleetwood Mac?
9. Robert Gordon formerly sang for what punk band?
10. Richie Blackmore's Rainbow were formerly known as what before Blackmore took over the lead guitar spot and changed their name?

There were no winners in the last contest. Answers: 1. Blindfaith-Clapton/Cream, Ginger Baker/Cream, Rick Gretch/Family, Stevie Winwood/Traffic. 2. 13th Floor Elevators. 3. Hendrix by Chas Chandler of the Animals. 4. "Tequila" Seals & Crofts. 5. Augie Meyers-Lord August and the Visions of Light. 6. The Beatles. 7. Link Wray. 8. Naked Lunch/A Dildo. 9. Steve Miller. 10. The Stone Ponies/Mike Nesmith. (Bonus) Ronnie Wood.

Various Music For Vivacious People



Van Halen Really Got 'Em

Van Halen was like lightning in a bottle. The group's infectious brand of rock won the SRO crowd over immediately. A mere 45-minute set was long enough to give the ushers all they could handle. The group played its hit single "You Really Got Me" from its debut LP and "Runnin' With the Devil" among other crowdpleasers. The generous applause Van Halen received was the Austin seal of approval.

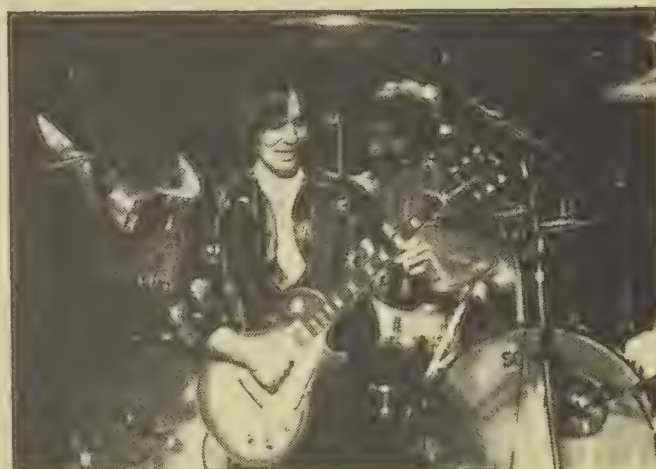


Journey Gets Six Encores

Journey performed songs which have become favorites as well as new songs from their latest LP "Infinity". The audience's response to the hardrock band was typical of a San Antonio crowd, but not of an Austin one. After the fourth encore keyboardist Gregg Rolie said, "This is the best audience we've ever seen!" But the crowd would still not let them go, and Journey received two more encores before they were satisfied.

Big Three Hit Austin by Monte Martinez

April 19 was a night of rock'n' roll fun for those in Austin and no one was going to stop it. Van Halen, Ronnie Montrose, and Journey took turns feeding energy to a most receptive crowd that refused to say good-night. It was like two lovers in the night, neither one wanting the magic to end.



Montrose Opens Fire

Ronnie Montrose took the audience by surprise with a completely instrumental set. The definite change in musical direction, marked by his new LP "Open Fire", was unexpected by many. But it was an unexpected pleasure for many more. With Montrose sending out his individually creative music, the crowd became his antenna. He played an electric and an acoustic set. Some of the tunes which helped him win new fans were "Heads Up" and a brilliant version of Gene Pitney's "Town Without Pity".



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MAHOGANY RUSH

High Times



Lead guitarist, singer/songwriter and producer, Frank Morino.

by Robbin Cresswell

Frank Marino and Mahogany Rush rock into San Antonio for their second concert in this city in less than a year.

The group has just released a live album which was recorded in over 14 concerts around the Southeast. The new album includes Mahogany Rush material from previous LP's plus some 50's rockers.

Frank Marino, 22, is the group's guiding force. He does all the lead singing, guitar work, writes all the groups material and even produces Mahogany Rush.

Marino, while still in his teens met Jimmy Ayoub, now the groups drummer. They began to jam together just for fun in the begining. After a few months of searching, the duo called on old friend Paul Harwood. Mahogany Rush then began to rehearse in Montreal everyday were an awfull lot of people would come down and listen to them regularly. Thus Frank Marino and Mahogany Rush began to spread their musical prowess.

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HOT WAX

Root Boy Slim & The Sex-Change Band/Warner Bros.

At last, rock'n'roll with a sense of humor. Root Boy and his cohorts were discovered by Walter Becker and Donald Fagen of Steely Dan fame. They like him and so does Randy Newman, and that's good enough for me. Root Boy sings like Red Foxx talks and his band is as tight as wet jeans. They play raucous blues rock and perform songs that poke fun at anything and everything. "I'm Not Too Old For You" is a take-off on Barry White-styled soul; "My Wig Fell Off" takes a swipe at the disco scene; "Too Sick To Reggae" has some fun with Bob Marley, et al.; and "Mood Ring" is about the latest fads.

All the songs on the LP are good and funny. These guys aren't another Dr. Hook & Co., they've got more substance. They've made a very good record and I'm sure they're twice as good 'live'. Even though Root Boy sings like he gargles with Drano, this group sounds like it could sell singles. Definitely a party record in my house.**

Elvis Costello-This Years Model/Columbia

When Columbia puts Costello on the label instead of its own name you know the man has arrived. Last years model, My Aim Is True, became the sleeper of the year, and was most critic's choice as one of the best albums of '77. While My Aim Is True

hit you right between the eyes, Elvis' latest doesn't have that same immediate impact. It takes a few listenings to get to you, but it's just as stunning a record.

Again, Nick Lowe produces but the sound is tighter on this one and the arrangements are more polished. A lot of the change has to do with Elvis working with The Attraxions, the same band he toured with, instead of Clover, the pickup band on his last LP. They work well together as a unit with the organ pumping along Elvis' dangerous music. The backup vocals are much stronger here too. The lyrics to the songs remain as compelling as ever and you still have to dig for them due to Lowe's production. But that's part of the fun of Elvis' records. He always has that sound you get out of your radio, like The Stones' records. Every song on the LP has single potential, even more so than the great tunes on his last effort.

Elvis is still angry and ready to take on women and the whole world with a vengeance. "This Years Girl" with its swirling organ lines, is delivered with a snarl and a withering gaze. It's the type of song Lennon used to write. "No Action" has a Who-like arrangement and should especially be ear-marked for single action. "Pump It Up" is a great dance tune written in the Chuck Berry/Dylan "Subterranean Homesick Blues" mold.

It's followed by the bluesy "Little Triggers", a change of pace number about the agony of waiting on a phone call from a girl. "I don't wanna be hung up, strung up, when you don't call up!"

In "Hand In Hand" on side two he tells his girl, "If I'm gonna go down you're gonna come with me." Elvis' women should know better than to cross him. The notorious "Lip Service" is here and has a running motor feel to it as well as an immediacy you can't shake. "Living In Paradise" (where "everyone carries a gun") is as infectious as anything he's done. It sports a "Baby Elephant Walk" organ riff then breaks into a Graham Parker-ish chorus line. The brilliantly hypnotic "Lipstick Vogue" features great drumming by Pete Thomas and here, Lowe's production work really shines. "Radio, Radio", Elvis' bitter salvo at the media, is here in all its glory. Elvis delivers his barbs more passionately here than on any other song. I dare anyone to play it on an AM station.

It's hard for anyone to live up to a first album that has become a classic, but Elvis has delivered again with This Years Model. The only thing I can find fault with is the lack of Elvis' tasty guitar work, which was used only sparingly last time. The organ handles the lead lines very effectively, but I hope he plays more guitar on next year's model.**



Rainbow/Long Live Rock & Roll

Some people claim rock and roll is dead, but so long as Richie Blackmore and company are around, this statement can be proven wrong. As the title track of "Rainbow's" new album proclaims, Long Live Rock & Roll. This is the band's forth effort, it seems Blackmore has established what he wanted to do from the very beginning. The band is now known simply as "Rainbow", and the new album is a solid group effort, not just backup for sizzling guitar solos.

Side one starts out with the powerhouse title cut, followed by "Lady of the Lake", an excellent example of Ronie James Dio's vocal capabilities. "L.A. Connection" resembles later day "Elf" material, and could very well be one of the strongest cuts on the album. The side ends with "Gates of Babylon", which shows the true song writing ability of Blackmore/Dio, and features some fine orchestration on it.

The second side rips into action with the driving "Kill the King", which can also be found on the live album. The album rocks on through the next two tracks, "The Shed" and "Sensitive To Light", not allowing a

breather until the closing cut, "Rainbow Eyes". "Rainbow Eyes" is a slow, beautiful song that flows and soars much like "Catch the Rainbow" off the first album. So far, this is the tightest and most promising "Rainbow" album yet. Long Live Rock and Roll! Amen.

Budgie/Impeckable/ A & M

Up to this point in their career, Budgie has already exempted itself from doing any wrong. Impeckable abounds with creative melodies. Budgie's destiny with powerchord rock is also present again. The improvement comes from the blending of the two.

Tony Bourge's guitar work is more varied in style, song to song, than on previous albums. There's a smoothness about the lines of his playing that soothe the ear and rock the mind. It's combined with Steve Williams' tightly intermeshed drumwork. Bourge's excellent fret work is most notable on "Love For You And Me" and "Dish It Up". There are musicians reading this who have more technical ability than Bourge & Co., but talent is a combination of abilities: the writing of music and lyrics, production, and musicianship. Burke Shelly's voice is an instrument of intense pleasure and his bass playing is some of the best around, within the rock concept. The rythm is completed with Steve Williams' power explosions on drums

On this LP there is more intricate instrumentation. Williams' added percussion effects, Shelley's delicate vocal, and Bourge's variable guitar changes all combined to make Impeckable impeccable.

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Dirk Hamilton/Meet Me
At The Crux/Electra

Dirk Hamilton's unique voice and vision has found a new home on Electra. He was disappointed with the way ABC handled his first two LPs and his promotion. His third album, Meet Me At The Crux, is the product of a happier union.

Hamilton's songs display an overall optimism for life, tempered with a vague sadness and an underlying spiritual quality. Much of the time his off-the-wall lyrics don't reach the point he's trying for as well as, say, Jackson Browne, but somehow they always convey the right feelings. Hamilton sings of life-givers, life-livers, life-killers and the overall life force. His new LP hasn't changed in philosophical outlook or melody structure, but there is more variety here.

The opening cut, "Mouthful of Suck", is a swinging rocker about people who "got no life of their own". It features Dirk's right-hand man, guitar whiz, Don Evans. The haunting pathos of "Billboard On The Moon" is his view of how we fill empty lives with signs and flashing lights instead of real direction and purpose. Dirk knows his subject matter well. "Tell a Vision Time" is a brilliantly insightful song about the power the tube

has over our lives: "Sit- tin' soaked in cigarette smoke and drenched in TV light, the message of our emptiness is broadcast every night. There's no need for

burnin' books now that they are ignored. I'm tryin' to reach your mind but Howdy Doody keeps answer- in' your door."*

"Meet Me At The Crux" the title track, contains the basic message: Don't be afraid to be yourself; be open to all your feel- ings because they're all degrees of love. "How Do You Fight Fire?", a Van Morrison-style soul push, is one of his best songs musically, but is weaker lyrically. It's reminiscent in spirit of "The Ballad of Dicky Pherd" from Alias I. The final song "Every Inch A Moon" is an acceptance of every- thing that life brings to you. It captures, per- fectly, Hamilton's view of God and life.

Dirk Hamilton does not get the record com- pany push and critical recognition that Jackson Browne or even Jesse Win- chester do. Like Van Morrison (his musical mentor), he may have to settle on being a cult figure for a while. But his message is being heard by the people who care to listen.

*1978 Rabbit Songs(BMI).

Robert Gordon with
Link Wray/Fresh Fish Spec-
ial/Private Stock

Put on your rock'm roll shoes and steal the keys to your daddy's car, 'cuz Robert Gordon's got the chops, veteran-guitarist, Link Wray's got the axe, they're backed by The Wild- cats, and it's 1959!

These guys aren't into nostalgia. They're for real. Gordon has a voice akin to Elvis Presely, but with an Eddie Cochran edge to it. His pairing with Wray, who's guitar playing ranges from caus- tic to sweet, proves there's not a better duo around.

The second LP is again produced by Richard Gotteher but this time he doesn't try to recreate The Sun Sound of the fifties. The sound is modern and yet loses none of the fifties energy and appeal. The Jordanares, who backed Elvis so often, sing be- hind him making him sound even more eerily like the late king. But even by using them Gordon is not going for cheap parody.

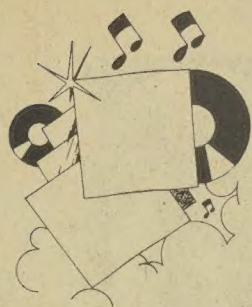
"The Way I Walk" opens the LP with as much excitement as "Red Hot" from Gordon's first. The song features some manic playing from Wray and hammer tongs drumming from Howie Wyeth. "Red Cadillas & A Black Mustache" sports a ringing tremelo guitar solo and a Buddy Holly-ish melody. "If This is Wrong" a Link Wray number, begins like Elvis' "Blue Christ- mas" and almost suffers from too much idolization, but it's so well done that the listener has to over- look this fault. "Five Days" is a gem which fea- tures some fine vocal in- terplay between Gordon and The Jordanares. "Fire", a dramatic new song by Bruce Springsteen, is per- fectly tailored to Gordon's style.

Side one is the better side. With the exceptions of "20 Flight Rock" (the tune Paul McCartney could play so that John Lennon had to let him become a Nurk Twin) and "Lonesome

Ad Deadlines

Issue 3: May 19

Issue 4: June 19



Train", the others on side two don't measure up. Choice of material make Gordon's second effort weaker than his first. But if you missed his first, buy it, and pick up Fresh Fish Special, too.

Robert Gordon is what real rock'n'roll is all about!

Lou Reed/Street Hassle/ Arista

"It's been a long time since I've spoken to you. It wasn't the right time", Lou says at the start of "Dirt" from his new LP. It's true Lou's been gone awhile, as they say. Street Hassle is a self-exorcism of past personas. It's an attempt to communicate more directly with his public as well as himself. Reed is the Dostoyevski of rock'n'roll and no other rock artist can speak of the dark corners of the heart and soul of man as straight as he can. His latest work is his best since Berlin.

The album is Reed's most intense effort since his work with The Velvets. Beginning with the desperate pleading of "Gimme Some Good Times", this album shows that no matter how much he's been through, he still cares. The strongest track is the brilliant mini-opera, "Street Hassle", which shows off Reed's genius.

It's a tragic tale of hooker love and blue junkie death. Built around a haunting classical musical figure (reminiscent of "The Black Angel's Death Song"), it may be too real for some. The next to last song "Leave Me Alone" pounds and builds, then finally, falls down. It's like the last chapter in this semi-autobiography, and Reed finally just wants to be left alone with himself. In the last song, "Wait", Reed calls out to the listener as it seems that he's changed his mind suddenly, and comes running after the listener. The album finishes up where it began, and he says that he's not finished yet, that there's more for him to say in music even though it may end up in bargain bin city.

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FILM REVIEWS

by Ron Young

"Almost Summer" is a fantasy about high school directed by Martin ("The Lords of Flatbush") Davidson.

"It's everything you ever wanted high school to be like, but wasn't," said John Friedrich, star of "Almost Summer" who was in San Antonio recently, along with co-star Didi Conn, to promote the film.

The film is about the problems and situations of junior and senior classmen in their last minute preparations for the "real world". It centers around two big events; the senior prom and the student elections during the last two weeks of school.

Friedrich makes his motion picture debut as Darryl Fitzgerald, an unassuming boy who finds himself when he becomes a candidate for student body president. He has had several appearances on "Baretta" and other TV series, including the TV movie, "The Boy In The Plastic Bubble," which starred John Travolta.

"I was quite a bit like the character I play in the film when I was in high school. I was shy and didn't really want to be in the spotlight, but once I got into action the extrovert in me came out."

The bubbly Didi Conn, who was seen most recently as the star of "You Light Up My Life", portrays Donna DeVito, a shy and innocent 17-year-old, complete with braces, living in the shadow of her aggressive, wheeler-dealer brother in "Almost Summer". Ms. Conn said, "During the six weeks filming we got to rehearse the script like a play and even improvise. That's mainly due to Martin Davidson's consideration of his actor's opinions and interpretation of their characters. Also the great luxury of a lot of money to produce the film like you don't get in TV."

"Playing Donna in the film brought back a lot of memories for me. I can remember being shy around boys and not thinking I was good-looking, but dreaming that some popular boy would ask me to the prom. I liked the character because she went after things she wanted, such as Darryl, John's



**DIDI CONN AND JOHN FRIEDRICH
STARS OF "ALMOST SUMMER".**

character." She saw the qualities of leadership and honesty in him long before he got put in the lime light, and she still wanted him, student body president or not."

Friedrich said, "We really liked working on this film, the whole cast, because it shows how kids try to handle their own problems, just like they would in the adult world. I think the script is excellent and I loved working with Martin Davidson."

The acting by the entire cast is very good, especially Bruno Kirby who plays the hustling promoter, Bobby DeVito, and Lee Purcell, starring as Christine Alexander, "the girl who has everythin". The film also features Thomas Carter, Tim Matheson as Kevin, the big man on campus, and Petronia Paley. The musical score is by The Beach Boys.

There are no parents, no principals, few teachers, no homework or final exams in "Almost Summer". If you don't take this film too seriously you'll enjoy it, like high school

(At UA Movies 4, UA Cine Cinco, and Wonder Twin)

COMING HOME
(UA Cine Cinco, Windsor Park)

by Ron Young

"Coming Home" begins with alternating shots of Captain Bob Hyde (Bruce Dern) running around a track and shots of paraplegic Viet Nam veterans, all to the beat of the Rolling Stones' song "Out of Time". "You don't know what's going on. You've been away for far too long. You can't come back and think that you're still mine."

There have been numerous films in recent years about the Viet Nam War and the problems we must deal with in its wake. "Taxi Driver", "Rolling Thunder", "Heroes", and "The Boys of Company C" are just some, but "Coming Home" is different. It's not just about what war can do to people. It's about how three people deal with reality and the changes brought about by facing its harshness.

NO BATTLE SCENES

Directed by Hal Ashby, "Coming Home" works as a bookend to his earlier "Shampoo" which made comment on what most of America was not doing during those war years. In the tradition of classics such as "Grand Illusion" and "The Best Years of Our Lives" the film is a war story without a single battle scene. It is a love story as well.

Jon Voight plays an ambittered paraplegic Viet Nam vet in a VFW hospital. Jane Fonda plays Sally Hyde, the wife of a gung-ho Marine Captain (Dern). She has always accepted the military life and her husband's way of thinking. Once he's gone to fight in Nam, though, she begins working as a volunteer in the VFW hospital, and she sees for the first time how men are scarred physically and mentally by war. Fonda and Voight develop a close relationship and change each other through love and faith. Dern returns a disillusioned and disheartened veteran.

The acting is excellent, especially by Penelope Milford as Jane Fonda's close friend and Robert Carradine as a promising young musician who returns devastated from the War. Jon Voight's career should be back on track. His performance is his best since "Conrack".

A man who believed in
War,
A man who
believed in
nothing.
And a woman
who believed
in both of
them.



A Jerome Hellman Production
A Hal Ashby Film

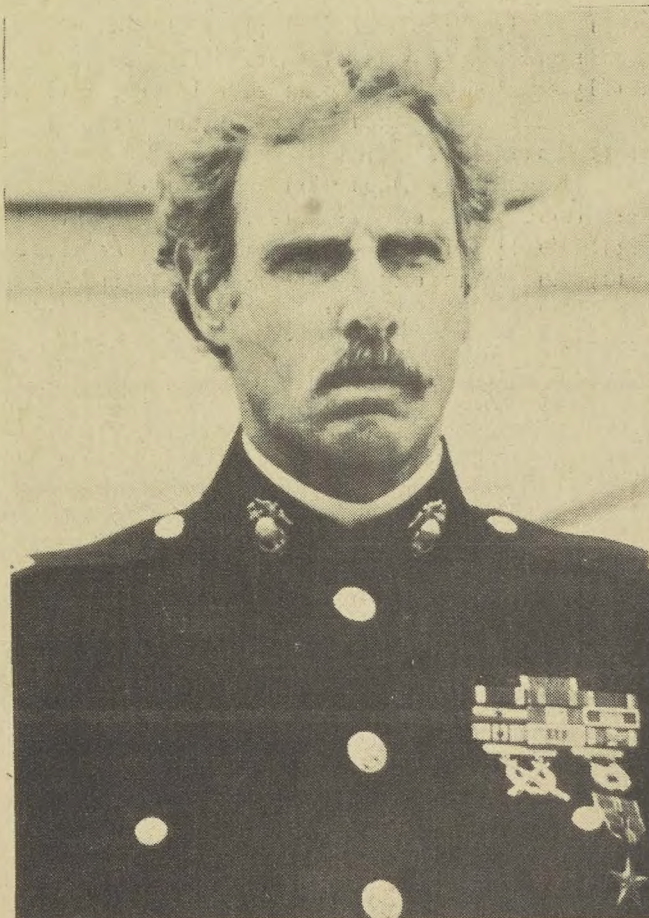
Jane Fonda
Jon Voight Bruce Dern
in
"Coming Home" **R**

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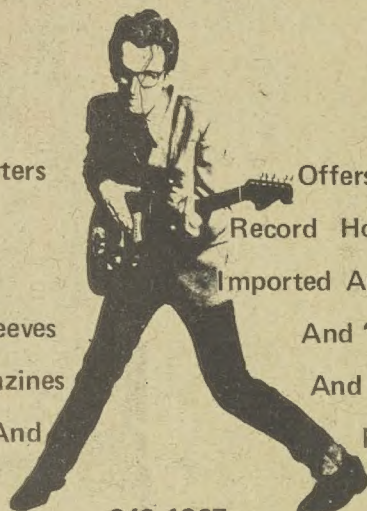
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